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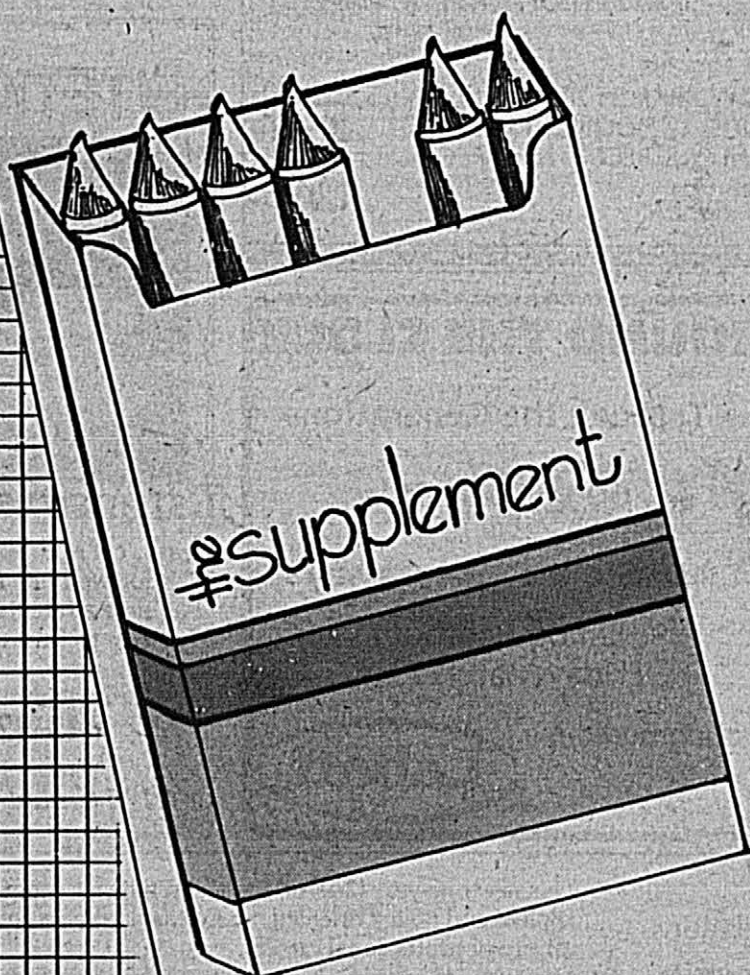
DAILY

Thursday 22 March 1984

Montreal, Quebec

Vol. 73 No. 32

DRAW YOUR
OWN
COVER



Publication: The McGill Daily

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Page: page 1 (cover)

Date: Thursday 22 March 1984

Lay-out: P. J. J.

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Place: 3460 Stanley Street
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info: 845-9171

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Last General Meeting of the year
Today 6:30 pm.

- Last day to order your M.O.C. T-shirt
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- Sign up for winter camping to Mt. Mansfield

Rm 232 — Leacock

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Albert Einstein, 1931

Thursday March 22: 7pm
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Date: Friday, March 30, 1984
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For more information, please contact the V.P. (University Affairs), Steven Matthews, at 392-8971.

General Application forms can be picked up at the Students' Society General Office, room 105 of the University Centre, 3480 McTavish.

The deadline for applications is 4:30 p.m. on Tuesday March 27, 1984.

Lisette Noodelman
Chairman, Nominating Committee

Daily Staff meeting
Friday, 1500 hours

MARCH 27
with
Rev. Michael Fahey S.J.

Examining the Roman Catholic Church's Hierarchical Structure:

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McGill students: \$250 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

Fabulous 5-1/2 to sublet from May 1st to Aug. 31st. All utilities incl., completely furnished. 30 seconds from campus. 286-1674 after 3 pm. \$400.00 per month.

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On campus, fully furnished, sunny, large 3-1/2 to sublet May 5 to Sept. 5. Quiet and convenient. Rent /345, including all utilities. Call 843-7124.

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Roommate needed (pref. female) May 1st for big, bright 4-1/2. Fully-furnished, close to campus (Mountain St.), utilities incl. Ph. 288-0788 (eves)

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SPACIOUS 6-1/2 — sublet May-Aug. Option to renew, fully furnished, 2 min. to campus, 456 Pine, good for 3 people. Call 286-0553. Rent negotiable.

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continued on page 6

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PLAYERS' WOLF BITES BACK

by Albert Nerenberg

It's ironic that Players' Theatre, at the end of an infertile (almost sterile) season (4 plays in the entire year) would conclude with an indictment of what is vital about the spirit and culture of North America. Players' production of Edward Albee's *Who's Afraid of Virginia Woolf* succeeds, and upon reflection, should be an embarrassment to them. *Virginia Woolf* is an assault on a sterile society of frustrated careerists with middle-class/middle-aged mentalities, trapped in the present, living obsessively for the future.

Should this be taken as an indictment of Players' Theatre?

The production is true to the text and the play is completely deceiving. A real danger in seeing it, is missing the author's intent entirely. You could easily sit through the whole play thinking you were witnessing another psycho-dramatic dissection of a failed relationship, a little more disturbing and profound than most, since it was written by Edward Albee. But *Virginia Woolf* isn't only a play about personal relationships, it's also an unsentimental defoliation of American civilisation. It's no coincidence, that the play's main characters, George, a college professor, and his wife Martha, daughter of the college president, have the same Christian names as the Washingtons — the two people, so myth goes, who gave birth to America.

The audience is abruptly introduced to the couple in the midst of what seems to be a slightly more vicious than usual marital wargame. George, played by John Casuccio, is the most convincingly portrayed character — an aging historian who is systematically exposed by his wife as a failure. His wife, the president's daughter, played Valley Girl style by Mary Jo Eustace, is a vicious, frustrated matriarch. She dominates her husband, ordering him to fetch drinks and light her cigarettes while she insults him from the couch. He stages verbal rebellions against her and she taunts him with his feeble anger. The desperate day-to-day survival cycle, pulling, pushing and tearing, open cracks in the human armour leaving widening holes to gape in the audience's face.

Albee is a master at displaying, in conversation, the shifting of dominance and how enemies must constantly keep up and realign in the escalating conflict. At one point George threatens Martha when she suggests she will reveal the couple's secret:

"Just don't start in on the bit about the kid."

Her: "What do you take me for?"

Him: "Much too much."

Her: "Yeah? Well, I'll start in on the kid if I want to."

Him: "Just leave the kid out of this."

Her: "He's as much mine as he is yours. I'll talk about him if I want to."

Him: "I advise against it Martha."

The game has sustained the relationship for more than twenty years. However, with the entrance of a young couple at Martha's earlier invitation, it becomes dangerous. Martha and George invoke a second ritual of exposing each other. The first time it was just in front of the audience. Now they zealously draw the naive couple into their warzone. George and Martha are victimizing the couple and the audience. It could be construed that the couple represents the audience within the play. Nick and Honey are firstly surprised by this couple (as we are), then as they become drunk with George's wit and Martha's seduction (and literally drunk), they feed off it.

This is where this production encounters difficulty. The actors provide stage aggression by glancing hostile speeches off one another. They do not listen. Don Carrier, who plays Nick, a young newly-appointed professor in the biology department, seems to have been wedged into his role and it's hard to get much sense of character from his performance.

Martha's father, the college president, is a major character who never appears; an invisible patriarch against whom George is always measured. George never becomes Chair of the history department. A gigantic figure by Martha's description, her father is the rules of the game by which George fails miserably.

Her: "My father thought he'd (George) take over some day."

"You see George didn't have it in him."

Meanwhile Martha is busy seducing the biologist. George, finally, is riled and in his anger things become clear to him, including his next move. The games, he announces, were "humiliate the host", and "hump the hostess" and he turns to the guests.

The play's predictable drama is misleading. Martha is introduced as the powerful, malicious character, tormenting her husband due to her own frustration and for her own satisfaction. George, on the other hand, is the witty, embattled husband buried under his wife's fantasy expectations. What is disguised all along, as probably in real life, is that the male is ultimately in control throughout. It is he, who challenges his wife to speak of the "son" (a challenge which she has to accept according to the rules), escalating the tension to the breaking point.

Albee has few illusions about what he sees as the consequences of the different roles forced on men and women in heterosexual society, revealing French playwright Jean Genet's influence. Genet is known for his subversive depictions of reverse dependence in unequal relationships.

The two people who seem to have carried this production are John Casuccio and the director Leslie Lester. Casuccio's energetic and varied performance is the momentum of the production. The dynamics of the relationships, with their sequential emotional logic, has been carefully constructed by precise and sensitive direction.

The production is intense, grueling and long. Players' production is behind the times but not out of date. It's successful as far as it's obvious and then it is frightening.

Virginia Woolf's seeming predicatability is a joke played on Honey and Nick, as well as audience. Drawn in initially for the benefits of watching Martha and George tear open their bitter lives, they are soon exposed and so are we. But we, as does Players' Theatre, can choose whether or not to believe what is being spoken for us.

Who's Afraid of Virginia Woolf is playing at Players' Theatre this week and next.

UP AND OUT FROM THE PIT OF SELF-INDULGENCE

by Robert Costain

Since the emergence of improvisational and experimental jazz forms in the 1940's, jazz has evolved into something difficult to appreciate.

Jazz is threatening to wander off into obscurity and become only a musicians' music. Jazz, like people, loses listeners when it gets too wrapped up in itself.

Happily, there are some new bands who refuse to fall into that vortex of self-indulgence that is so alienating. The 4th Stream is a jazz trio which has struck a balance between creating an original improvisational sound, but also a listenable one. Composed of a tenor saxophonist (Ken Vandermark), a bassist (Scott White), and a drummer (Brendan Burke), the group is releasing their first album in April, entitled, *Painted Room*.

Their size necessitates a minimalist sound. But the immediacy of their improvisations more than makes up for the sparsity of their instrumentation. The musical mood is generally one of urban isolation or loneliness. The best way to get a feel for the group's sound without hearing them is to stand outside Place Ville Marie at around six a.m. on a Sunday morning.

The music of *Painted Room* is not slow; rather, it is dynamic and aurally energetic. It is a kind of jazz sound that both purists and neophytes can appreciate. Confined to recognizable, even rhythms, the music does not degenerate into the cacophonous outbursts which characterize bad avant-garde jazz.

Considering the seriousness of their musical mood, it is not surprising that the group changed their name from Spiny Norman and the Piranha Brothers (a name borrowed from the comedy troupe Monty Python) a couple of months ago. In spite of the mood, *Painted Room* exudes a joy which can only be present in a form like jazz, possibly the most freely expressive music around (with the exception of some traditional tribal forms).

Improvisational freedom, characteristic of avant-garde jazz, runs throughout the record, even on the first three cuts, which were written for Marc Haas' play, *Painted Man*.

Either for the jazz purist or the casual listener, *Painted Room* is a good testament on vinyl to jazz's potential and, contrary to popular belief, to its accessibility. Support local talent; come April, buy *Painted Room*.

CRITICAL

by Brendan Kelly

FILM:

Hanna K.: "Hanna K., Costa-Gavras' latest film, proposes nothing less than an original depiction of the Palestinian-Israeli conflict in terms that compromise neither the conflict's historical depth and ideological complexity nor, I think, his audience's sensibility. As a political as well as cinematic intervention, then, *Hanna K.* is a statement of great and, I believe, lasting significance."

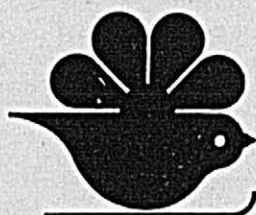
Rave by Edward W. Said in the Village Voice (Oct. 11, 1983). OK, so not everyone has been as enthusiastic but



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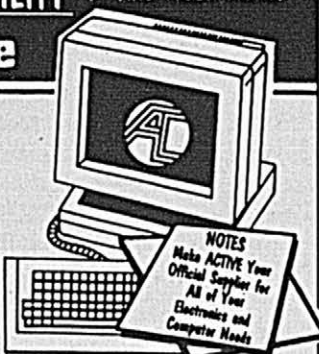
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continued from page 3

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370 — RIDES

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Jasper, for end of April to mid-May.
735-1840.

372 — LOST & FOUND

Found: last week in Currie Gym — man's
watch. Phone 845-7534 to claim.

FOUND: Ski gloves, calculator — Texas In-
struments, mitts, gloves, scarves, camera,
jacket (La Coste), and black coat. Retrieve
at Students' Society main desk, 1st floor,
Union Building.

Will the person who removed my black ski
gloves from the Union Caf. on Fri 3/16
PLEASE return them. REWARD, No Ques-
tions: 932-7535.

LOST: A much cared-for green Icelandic
wool knit sweater. If found, or knowing of
its whereabouts, please contact Students'
Society desk, or call 286-0008.

374 — PERSONAL

Feeling blue in the black of the night? Call
McGill Nightline 392-8234. A confidential
listening and referral service by students,
for students.

ATTENTION WESTMOUNT High old boys —
Annual meeting Fri. March 23rd — all years
— Montreal Amateur Athletic Association,
2070 Peel, 5:30 PM — Info 849-0357.

Calling all Students! Need a break, we're
here to help swing through the generations.
Friday, March 23 at 9:00 PM, Union
Ballroom. Come dance the years away

McGill Interfraternity Council.

IN MEMORIAM: Looksmart Solwandle Ngu-
die. Died in detention 5 September 1963 in
Pretoria, South Africa after interrogation and
torture.

IN MEMORIAM: An unnamed person men-
tioned in Parliament "died on an unknown
date of a cause unknown" A victim of apar-
theid

IN MEMORIAM: Nicodemus Kgoathe.
Murdered in detention by South African
Security forces, 5 February 1979.

IN MEMORIAM: James Lenkoe, died in
detention, 10 March 1969 in Pretoria. Tor-
tured with electric shock before his death.

IN MEMORIAM: Cuthsela. Murdered by tor-
ture 21 January 1971 in the Transkei. "His
body had taken more than he could stand."
IN MEMORIAM: Joseph Mdluli. Murdered in
detention 19 March 1976 in Durban. Four
policemen were charged in his death.

IN MEMORIAM: Soweto schoolboy Dumisani
Mbatha, 16. Died in detention in Johan-
nesburg 25 September 1976. His funeral at-
tracted about 15,000 mourners.

IN MEMORIAM: Steve Bantu Biko. Tortured
and murdered in detention by South African
police 12 September 1979.

IN MEMORIAM: Dr. Neil Aggett, the first
white political detainee to die in detention in
South Africa, 5 February 1982. Tortured
and driven to suicide.

IN MEMORIAM: Linda Dlodlo, age 18, in
Johannesburg, 23 September 1982. Died as
a result of detention. A victim of apartheid.

IN MEMORIAM: Freedom, justice, peace,
equality for South Africa and South
Africans.

385 — NOTICES

New York Easter Weekend, three or four
days including Greyhound Bus, first class
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coupons, taxes and service charges.
Limited space 342-5466.

History Students' Assoc. has positions as
President, Vice-President, Secretary-
Treasurer. Please submit nominations with
phone numbers and 10 signatures to the
History Office by March 29.

History Students' Assoc. presents Prof. M.
Jackson from the Faculty of Law at U.B.C.
who will speak on *The Penitentiary and the*

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Rule of Law: Lessons from History. Monday
March 26, Leacock 114, 4:00 PM.

Kadinsky's "Yellow Sound" will be
presented March 25, 26, 27 at 8:30 p.m. in
the Education Building Rm. 129. Tickets:
\$2.00. A creative, original production — not
to be missed!!

387 — VOLUNTEERS

Person needed once a week to visit an elder-
ly widow with heart trouble. Call Community
McGill, 392-8937, Union 408.

TODAYS

Nuclear Testing in the South Pacific:
Darlene and Giff Keju-Johnson from the
Marshall Islands will speak on the Effects of
Nuclear Testing on people in the South
Pacific. 19:00, Leacock 26. Free. Spon-
sored by the Program Board and Project
Ploughshares.

Amateur Radio: Important Meeting, general
elections. 16:00, Union Rm. 410.

McGill Outing Club: Election Meeting,
18:30, Leacock 232.

Exhibition of African Arts and Crafts: by the
African Students Association. 12:00 to
19:30, Union Rm 107-108.

African Symposium: The African Woman —
her social, political and economic role.
Guest speakers Elisabeth Berhe and June
Gonsalves. Rm. 107/8, 15:00.

African Symposium: How can African men
and women improve their social, political
and economic condition? Union Rm. 107/8.
18:00.

Anthropology Tourist Party: Grads and
undergrads at Thompson House, 19:00. Br-
ing your bags.

Learn about a career in Counselling
Psychology: At 15:00 in S1/3 of the Stewart
Biology Bldg.

McGill LChristian Fellowship: Election of Ex-
ecutive at 17:30 at Diocesan College (3473
University). All members please attend.

McGill Ski Team: End of the year party.
Awards and slide show. 20:00, Lambda
Chi, 3505 Peel St.

Access McGill: meeting at 17:30 in Union,
Rm. B06.

OPEN MEETING

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fighting the coming tui-
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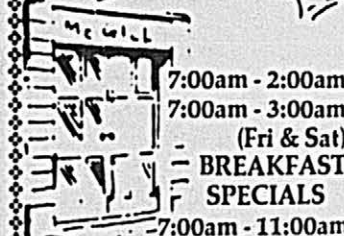
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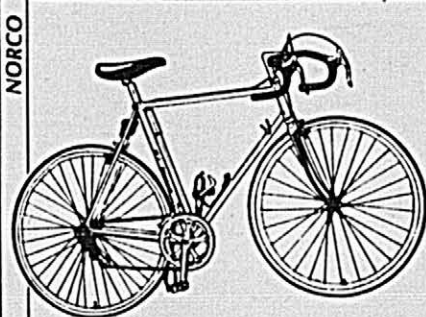
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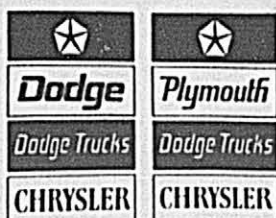
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